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Pioneer Shakespeare Culture
In Canada;

COLLECTION OF SHAKESPERIAN LITERATURE,

BEGUN AT YORK, U.C. (TORONTO),
CIRCA, A.D. 1826,

And added to occasionally from time to time down to the Centennial Year of the Province of Ontario, A.D. 1892,

BEING THE CONTENTS OF

THE LOG SHANTY BOOK-SHELF

FOR THE YEAR 1892,

DISPLAYED IN THE LODGE OF

The Pioneer and Historical Society

OF THE COUNTY OF YORK,

ON THE GROUNDS OF THE INDUSTRIAL EXHIBITION
OF THAT YEAR,

WITH AN INTRODUCTORY NOTE BY THE REV. DR. SCADDING

TORONTO:
THE COPP, CLARK CO. (LIMITED), PRINTERS, COLBORNE STREET.
1892

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INTRODUCTORY NOTE.

Certain Class-Books in extensive use some years ago in schools, had certainly the good effect of creating a taste among young people, for the choice productions of many of the now old-fashioned standard English writers. It is to be hoped that the class-books of the present day are doing a similar work for each successive generation as it springs up, although now the sphere of English literature has become so enormously expanded that it has been rendered quite impossible for any mere class-book to give even a slight specimen of its great variety of department and style. The writer was certainly indebted to Enfield's Speaker, a book formerly well-known in schools, for his first acquaintance with any of the substantial parts of Shakespeare; and this of course long continued to be very slight indeed, yet such as it was it sufficed to establish an enduring interest in the subject. The "Elegant Extracts" of Vicesimus Knox, a very popular compilation, in royal octavo form, years ago, added, as is well remembered, largely to the little store contributed by Enfield's Speaker, in respect of Shakespeare knowledge; and subsequently a present made to him, while yet quite a lad, of a copy of the complete works of the poet, was an event that became ever memorable.

This copy of Shakespeare consisted of several small 32 mo. volumes, published conjointly by a large group of London book-sellers named on the title page; on the back of the second cover of each volume, was printed an alphabetical list of "British Classics," to be had in the same form at the prices affixed; this served to whet the boyish appetite, and isolated volumes in the same series were every now and then secured.

The friendly patron who by way of encouraging school boy progress, presented the writer with the Shakespeare as just described, was Mr. Thomas Turner Orton, an English immigrant, well educated, and of considerable literary ability, who, ill adapted to the circumstances of a new country, sunk money here and underwent many vicissitudes. Being very sensitive to so-called public abuses, Mr. Orton aspired at one time to a seat in the House, where he doubtless would have figured as a prominent outspoken Liberal. The site of his former residence at Port Hope is still known as Fort Orton. The chance purchase of a small terra cotta bust on a low pillar-shaped pedestal served, albeit dark-hued, to give definitiveness to the poet's personality in the mind. After the acquisition of the Shakespeare as narrated, Shakespeare accumulations of more or less importance began and have continued to grow around the writer, and as it is supposed his collection is better entitled than any other to be styled the pioneer one of its class in these parts, and as such he allows some specimens of it to do duty as the "Log-Cabin Book-Shelf" of

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1892, in the Pioneer's Lodge so much frequented every year during the great Industrial Exhibition at Toronto. In glancing back over the pioneer days of Canada, every one may justly indulge in a certain amount of self-gratulation, who is conscious of having been among the first to introduce here—and in after years to maintain—"Honour to Shakespeare," as an active living sentiment. Honour to the man who had used such words as these, of that old Mother Country whose name to-day unites together by an indissoluble tie the occupants of so large a portion of the surface of our globe.

This royal throne of Kings, this sceptred isle,
This earth of Majesty, this seat of Mars,
This other Eden, demi-paradise;
This fortress, built by Nature for herself,
Against infection and the hand of war;
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happier lands;
This blessed plot, this earth, this realm, this England.

IMPROVEMENTS SUGGESTED IN A MAP OF THE WORLD FOR THE USE OF TRAVELLERS BY THE CANADIAN PACIFIC AND AMERICANS GENERALLY.

Among the engravings illustrative of the times and voyages of Columbus in 1492, there is to be seen on the interior wall of the Pioneers' Cabin this season a map of the world, with the Eastern and Western hemispheres transposed.

The following explanatory note is appended:

PROPOSED IMPROVEMENT IN CANADIAN SCHOOL GEOGRAPHIES, TO MARK 1892, THE FOUR HUNDREDTH ANNIVERSARY OF THE DISCOVERY OF AMERICA BY CHRISTOPHER COLUMBUS.

As it will be no doubt henceforward an established American practice to seek the Orient by way of the Occident, in other words, to travel to the East by voyaging Westward, it would be convenient and highly instructive if, hereafter, in our works on geography, a map of the world were inserted on which the Eastern and Western hemispheres should be transposed; that is to say, in which the Eastern hemisphere should be placed on the left-hand side of the map, and the Western hemisphere on the right-hand side. By this arrangement the position of cities, towns, harbors, islands, etc., on the Western coast of America, in relation to the cities, towns, harbors, etc., etc., on the opposite shore of the Asiatic continent, would be rendered visible, as also would be the distances between these points and the corresponding points across the Pacific.

These are all matters rendered somewhat indistinct in the minds of many people, from the fact that they have been quite unaccustomed to see the American coast and the Asiatic coast brought into juxtaposition, in consequence of the customary situation of the two hemispheres as represented on ordinary maps of the world.

By means of the proposed new arrangement of the hemispheres, the spectator would be better able to judge of what Co umbus really accomplished in 1492, and what he did not accomplish. It is well known that the great discoverer when cruising about in his little caravel among the islands in the neighborhood of Cuba, verily thought that he was navigating the seas off the coast of Japan and China,—an illusion never removed from his mind; he remained to the end perfectly unaware of the two great continents of which he is now universally styled the discoverer; perfectly unaware of the vast ocean that separated him from the Asiatic continent, and of the vast barriers of the Rockies and Andes, which intervened between him and that ocean. By the aid of a map with the hemispheres disposed in the way suggested, the misconceptions of Columbus in regard to the magnitude of the globe, and in regard to the situation of the discoveries which he had made, are rendered instantly manifest.

It was the smallness of the area explored by Columbus in person, that rendered it possible for a pretender (Amerigo Vespucci) to filch from him so easily the honor of giving a name to the fourth sub-division of the habitable world.

The "Pioneers' Log Cabin" in the Exhibition Park is a symbol of the beginning of things in Upper Canada one hundred years ago. It would not be unfitting that from within its walls should emanate the first suggestion of an improvement which without doubt would be widely acceptable.

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THE LOG SHANTY BOOK-SHELF FOR 1892.

PIONEER SHAKESPEARE COLLECTION.

EDITIONS.

The first folio Shakespeare, A.D. 1623. An exact reproduction by the photo-zincographic process. Size of the volume: Measures on the outside—Height, fifteen and a-half inches; Thickness, two and three-quarter inches. Bound in heavy grained morocco. The back divided by raised bands into six panels. Tooling in gold; as also on the sides, edges, and interiors of covers. The pages in the volume number over 980. The paper is of a solid character and the leaf edges are heavily gilded. The whole weighs eleven pounds and a-half.

On the title page is a bright re-production of Martin Droeshout's well-known portrait, with Ben Johnson's lines "To the Reader" in bold type on the opposite side:

This Figure that thou here seest put,
It was for gentle Shakespeare cut:
Wherein the Graver hath a strife
With Nature to out-doo the life.
O, could he but have drawn his wit
As well in brasse as he hath hit
His face; the Print would then surpasse
All that was ever writ in brasse.
But since he cannot, Reader looke
Not on his Picture, but his Booke.

B. J.

Here follows with all its quaint orthography and typography "The Epistle Dedicatorie" to "The Most Noble and Incomparable Paire of Brethren, William Earle of Pembroke and Lord Chamberlaine to the King's Most Excellent Maiesty, and Philip Earle of Montgomery, Gentleman of His Maiestie's Bed-Chamber. Both Knights of the Most Noble Order of the Garter and our singular good Lords."

Signed by "John Heminge and Henry Condell," whose names also appear attached to the general preface which follows "To the great Variety of Readers." The title page of the folio is worded thus:

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MR. WILLIAM

SHAKESPEARES

COMEDIES

HISTORIES

TRAGEDIES

Published according to the True Originall Copies.

LONDON

Printed by Isaac Jaggard, and Ed. Blount, 1623.

The volume just described was procured for me in London, in boards, by John Russell Smith; and was full bound by Hammond under his direction in 1866.

A copy of the folio Shakespeare of 1623, of which the above is a fac-simile, was purchased for Lady Burdett-Coutts, at Mr. Daniel's sale, for the sum of seven hundred and fourteen pounds.

The Works of Shakespeare, edited by Lewis Theobald, 8 volumes, duodecimo. London. Printed for C. Bathurst, J. Beecroft, W. Strahan, J. & F. Rivington, J. Hinton, L. Davis, Hawes, Clarke & Collins, R. Horsfield, W. Johnston, W. Owen, T. Cadell, E. Johnson, S. Crowder, B. White, T. Longman, B. Law, F. & C. Dilly, C. Corbett, W. Griffin, T. Cadell, W. Woodfall, G. Keith, T. Lowndes, T. Davis, J. Robson, T. Beckett, F. Newbery, G. Robinson, T. Payne, J. Williams, M. Hingeston, and J. Ridley. 1773. With curious copper-plate engravings by G. Vander Gucht, designed by H. Gravelot, showing the costume used on the stage in 1773 (with notes explanatory and critical).

The Plays of William Shakespeare, in eight volumes, with the corrections and illustrations of various commentators, to which are added notes by Sam. Johnson.

This is an original copy of the first edition of Johnson's Shakespeare. We have here at first-hand, as it were, the sound common-sense pronunciamentos of the Doctor on Shakespeare and his plays. Dibdin in his Library Companion gives it as his opinion that "Johnson's critical summary of the preponderating merits and demerits of each play should be always a concomitant of every edition of Shakespeare." Johnson has reproduced in his edition with great fairness the introductory remarks by Pope, Theobald, and Warburton, prefixed to their respective editions of Shakespeare. At the head of the memorable booksellers and publishing houses of London mentioned at the foot of the title page, is to be seen that of H. Woodfall, from whose office issued the famous letters of Junius.

London: Printed for H. Woodfall, C. Bathurst, J. Beecroft, W. Strahan, J. & F. Rivington, J. Hinton Davis & Reymers, R. Baldwin, Hawes, Clarke & Collins, R. Horsfield, W. Johnston, W. Owen, T. Calson, T. Longman, E. & C Dilly, C. Corbett, T. Cadell, E. Johnson, B. White, G. Keith, J. Hardy, T. Lowndes, T. Davies, J. Robson, T. Becket, K. Newbery, and Robinson & Roberts. 1776.

The Dramatic Works of William Shakespeare with glossarial notes. A sketch of his life and an estimate of his writings, newly arranged and edited. London: Moon, Boys & Graves. 1832. Large folio, numerous steel plate engravings by Porter, Westall, Tresham, Noble, Smirke, etc.; also many small illustrative wood cuts in the style of Thurston.

Cassell's Illustrated Shakespeare. Annotated by Charles and Mary Cowden Clarke. Illustrated by H. C. Selous. London: Cassell, Petter & Galpin. 1869. 3 vols. Small Folio.

The Plays of Shakespeare, edited by Howard Staunton, with illustrations by John Gilbert, engraved by the brothers Dalziel. Royal octavo edition, published in London by Routledge, in three volumes. On almost every page is an excellent well conceived illustration.

Chatto and Windus' reduced photographic copy of the first folio, with preface by J. O. Halliwell-Phillips. London. 1876. Octavo. White vellum.

Lionel Boothe's fac-simile reprint of the folio of 1623. London. 1864. Small folio white vellum cover.

The Works of Shakespeare. Text regulated by the recently discovered folio of 1632. With early MS. emendations. T. Payne Collier, in 8 vols. Royal octavo. Redfield. New York. 1853.

Another copy of the preceding edition in one volume. Also published by Redfield. New York. 1853.

The Dramatic Works of William Shakespeare. Illustrated. Embracing a life of the poet, and notes original and selected. In eight volumes. Boston: Phillips, Samson & Co. 1850. Royal octavo. Large type. The illustrations consist of engravings on steel of the female characters by Hayter, Corbould, Frith, Wright, Egg, K. Meadows, etc.

The Leopold Shakespeare. Whole works, according to the German edition of Delius, chronologically arranged. F. J. Furniball. London: Cassells. (Fine wood-cut illustrations).

Complete Works of William Shakespeare. Based on the text of Johnson, Stevens and Reed. Mary Cowden Clarke. Edinburgh: W. P. Nimmo. Printed by Ballantyne. 1864. Contains useful index to the characters in the plays.

Avon edition of Shakespeare's Complete Works. Edited by John S. Hart. Contains analysis of Plot of each Play. Royal octavo. Philadelphia. 1879.

The doubtful Plays of Shakespeare, annotated by Henry Tyrrell. London: Fallis & Co. 1857.

Supplement to plays of William Shakespeare. Seven doubtful dramas with notes by W. G. Simms. New York. 1855. With portrait and wood-cuts. 1876. Octavo. White vellum binding.

The Tragedy of Hamlet, reprint of edition, A.D. 1603. London: Reprinted at the Shakespeare Press by William Nichol. 1825.

Romeo and Juliet, the original story of. Translated by G. Pace-Sanfelice Cambridge: Deighton. 1868.

Shakesperian gems in French and English settings. Le Chevalier De Chatelain. London: W. Legg. 1868.

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ILLUSTRATIVE WORKS.

Concordance to Shakespeare. Mary Cowden Clarke. Boston: Little, Brown & Co. 1845.

The Shakespeare Key, unlocking the treasures of his style, etc. Charles and Mary Cowden Clarke. London: Sampson, Low & Co. 1879.

Shakespeare and Montaigne. An endeavour to explain the tendency of "Hamlet" from allusions in contemporary works. By Jacob Keis. London: Kegan, Paul & Co. 1884.

Shakespeare's Dramatic Art. History and character of Shakespeare's Plays. Hermann Ulrici. Translated by F. Dora Schmitz. 2 vols. London: Bell & Sons, York Street, 1876.

A Shakesperian Grammar. An attempt to illustrate some of the differences between Elizabethan and Modern English. E. A. Abbott, M.A., Head Master of the City of London Schools, etc. London: Macmillan & Co. 1870.

Index to Shakesperian Thought. Cecil Arnold. London: Bickers & Son. 1880.

Collier, Coleridge and Shakespeare. A review, by the author of "Literary Cookery." London: Longman & Co. 1860.

Shakespeariana, from 1564 to 1864. By Franz Thimm. London: Franz Thimm, Foreign Bookseller, 3 Brooke Street. 1865. (Literature relating to Shakespeare in Germany, France and England).

The Shakespeare papers of Dr. Maginn, annotated by Dr. Shelton Mackenzie. New York: Redfield, 34 Beekman Street. 1856.

The Seven Ages of Shakespeare. London: M. M. Halloway. 1850. (Designs by Mulready, Weekie, Calcott, Handseer, Chalon, etc).

Z. Jackson's "Shakespeare's Genius Justified, being Restorations and Illustrations of seven hundred passages in Shakespeare's Plays which have afforded abundant scope for critical animadversion, and hitherto held at defiance the penetration of all Shakespeare's Commentators." London: J. Johnson, Apollo Press.

The Shakespeare Gallery. Photographic reproductions by Stephen Ayling, of numerous celebrated engravings. Illustrative of scenes in Shakespeare. London: Routledge. 1867. Small quarto.

Paul Jerrard's Shakespearian Tableaux (12) with richly illuminated passages.

The Philosophy and Religion of Shakespeare. W. J. Birch. London: C. Mitchell. 1848

Shakespeare and Classical Antqiuity. Translated by Emily J. Carey. From the French of Paul Stapfer. London: C. Paul. 1880.

Sertum Shakesperianum (a Shakespeare Garland). Numerous passages translated into Latin verse by the Rev. H. Latham, Brazen-Nose College, Oxford. London: MacQuillan. 1864.

The Animal Lore of Shakespeare's time. Emma Phipson. London: Kegan Paul. 1883.

Caliban, the Missing Link. By Daniel Wilson, LL.D., (The late Sir Daniel

Wilson, President of the University of Toronto). London: Macmillan. 1873. (Contains chapters on the supernatural Fairy Folk Lore, etc.

Studies in Shakespeare. Richard Grant White. Boston: Riverside Press, Cambridge. 1886.

The Songs of Shakespeare. Set to music by various composers. London, etc., (awanting).

Songs of Shakespeare. Illuminated by H. C. Hoskyns Marshall. London: Day & Son. Quarto. Wide borders richly ornamented in gold and colours round every page.

Shakespeare. The Seer. The Interpreter. *Non sans droict.* The address delivered before the St. George's Society of Toronto, in the Cathedral. Church of St. James, April 23rd, 1864. By the Rev. Dr. Scadding, Senior Chaplain to the Society, etc. Toronto: Rolls & Adam. Caxton Press: T. Hill, corner of King and Nelson Streets.

This little glint of Shakesperian light appearing in an unexpected manner procured for the compiler of the present list the regard and friendship of the well-known Shakespeare students Mr. Halliwell, Phillips, T. Payne, Collier, Charles and Mary Cowden-Clarke. The following i a brief extract from a joint letter of Mr. and Mrs. Cowden-Clarke: "It is indeed gratifying to us to know that these fine appreciations of our poetic idol's genius and worth are existing and being disseminated in distant parts of the earth; and we feel especially grateful to have been sent so delightful an evidence of the fact."

Illustrations of Shakespeare. Two hundred and thirty vignettes by Thompson & Thurston. London: Sherwood & Co. 1843.

The Songs, Poems and Sonnets of William Shakespeare. Edited with a critical introduction by William Sharpe. London: Scott. 1885.

Poems written by William Shakespeare, Gent. Printed in London by Thomas Cotes, and are to be sold by John Benson, dwelling in St. Dunstan's Church Yard. 1640. (Reprint). Alfred Russell Smith. 1885.

Shakespeare's Sonnets, never before interpreted, by Gerald Massey. London: Longman & Co. 1866. Octavo.

The secret Drama of Shakespeare's Sonnets unfolded with the characters identified. Gerald Massey. 1872. (A second and enlarged edition of the preceding work by Massey).

Shakespeare and the Emblem Writers. Henry Green. With numerous engravings. London: Trübuce & Co. 1870.

J. Hain Friswell's Life Portraits of Shakespeare. (Photographs of all the portraits). London: Sampson Low. 1864.

Prang's Chromos, (16) sixteen of The Home of Shakespeare.

Lord Campbell's "Shakespeare's Legal Acquirements."

In a letter to James Payne Collier, Lord Campbell shows it to be highly probable that Shakespeare was employed in his youth, for a time as a clerk in an attoney's office. New York: Appleton & Co. 1859.

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"The Foot Steps of Shakespeare" containing much new and interesting informatiod respecting Shakespeare, Lyly, Marlowe, Green and others. 1852.

Moritz Retzsch's sixty-seven out lined illustrations of Shakespeare. Goethe and Schiller. Lonndon : Tilt.

Florio's translation of Montaigne's Essays, third edition. 1632. Small folio.

Florio's 'World of Words.' Edition of 1598. Small Folio. John Florio is said to have been Shakespeare's Holofernes.

The Tragedies of Seneca. (In Latin). Amsterdam : J. Janson. 1678. With notes by Farnabius.

The Comedies of Plautus. (In English). Translated by Bonnell Thornton. 2 vols. London : Printed by J. Lister. 1767.

In Shakespeare's day Seneca appears to have been taken as a type of severe tragedy, and Plautus that of lively comedy. The players in Hamlet are described as being such adepts in their art, that Seneca could not be too heavy for them, nor Plautus too light.

In the Medea of Seneca occurs the passage which Washington Irving has placed in the title page of his Life of Christopher Columbus, as containing a remarkable forecast of the great discovery made by Columbus in 1492, of which the whole world is this year commemorating the four hundredth anniversary :—

Venient annis.
Sæcula seris, quibus Oceănus
Vincula rerum laxet, et ingens
Pateat tellus, novos Tethysque
Detegat Orbes, nec sit terris
Ultima Thule.

It is here predicted that late in time periods would come when Oceanus would undo the universal barriers and a vast land would come into view ; when Tethys, his Queen, daughter of Ourănus and Gaia would unveil new orbs, and Thule should no more be deemed earth's farthest bourn. (See p. 22).

The Ultima Thule was a proverbial expression for the point or island stretching out at the furthest westward from the coast of Europe. For the nations inhabiting the shores of the Mediterranean Sea, Calpe and Abŷa, (Gibraltar and Ceuta) were the ne plus ultra of land to the west, but to the people inhabiting a more northerly latitude the Ultima Thule was according to some, one of the Shetland Islands, or according to others the Island of Iceland itself.

Long years ago, before this continent was traversed from side to side by railroads, and very vague ideas prevailed in regard to the North-West, the Rockies, and our limits in that direction generally, Canadian school-boys had among themselves an expression of their own describing somewhat quaintly the supp sed approach to the boundaries of their country in that quarter. "You come at last," they used to say, as they glanced towards the west, "to the jumping off place." The Canadian school-boy of the present day has become

familiar with the fact that no special peril now attends his descent on the Pacific at various points along its shore from Vancouver to San Francisco, and that the passage across the watery expanse extending to vast regions on the other side can be made with greater facility than his grandfather made the passage across from Liverpool, Bristol or Plymouth, to Boston, New York or Philadelphia.

What devout thankfulness would have filled the heart of Columbus could he have foreseen and realized the map of the morld as it is now to be found in the atlas of every Canadian school-boy, showing, on one side, the twin continents disclosed to the world by himself incidentally; and on the other, Cipango (Japan), Cathay (China), the Islands of the Sea (New Zealand and Australia), and India; all laid down thereupon, with their dimensions and relative positions determined with that mathematical accuracy which he had aimed at in the tentative maps formerly constructed by him in his early manhood.

CRITICISM.

Notes and Emendations to the Text of Shakespeare's Plays, from Early Manuscript Corrections in the Possession of J. Payne Collier. London: Whittaker & Co. 1853.

[Mrs. Jameson's copy, with numerous annotations in pencil. These have formed the basis of a pamphlet by the compiler of the present Catalogue. Printed at Toronto in 1·92. Another copy of the above, with autograph manuscript notes of the late Dr. Robert Chambers, of Edinburgh. Both copies contain a photographic *fac-simile* of one of the corrected pages of the now celebrated Collier Folio.]

Restorations and Illustrations of Passages in Shakespeare. By Z. Jackson. London: J. Major. 1819.

Memoranda on Several of the Plays of Shakespeare. J. O. Hallowell-Phillips. London and Brighton. 1879. 2 vols.

Hamlet, or Shakespeare's Philosophy of History. By "Mercade." Williams & Norgate, London. 1875.

Shakespeare characters, chiefly those subordinate. Charles Cowden Clarke. London: Smith, Elder & Co. 1863.

Shakespeare from an American point of view. George Wilkes. New York: Appleton & Co. 1877.

Catalogue of Shakespeare's Museum and Library at Stratford-upon-Avon. 1868.

Shakespeare: A Critical Study of His Mind and Art. Edward Dowden, LL.D. London: Kegan Paul. 1883.

Essay on the Writings and Genius of Shakespeare. Edward Wortley Montague. London: E. & C. Dilly. 1772.

Shakespeare. A. F. Rio. Paris: C. Dundis. 1864. (Criticisms in French).

With this work is bound up Les Sonnets au William Shakespeare, Traduits pour La Première Fois. Par F. Victor Hugo. Paris: Michael Levy Frères. 1857.

Short Studies of Shakespeare's Plays. Cyril Ransome. London: Macmillan. 1890.

The Philosophy of William Shakespeare. Seven Hundred and Fifty Passages. Alphabetically arranged. London: Lockwood. 1863.

Lectures on Shakespeare. Rev. H. N. Hudson. New York: Scribner. 1848. 2 vols.

A Study of Shakespeare. Algernon Charles Swinburne. New York: K. Worthington. 1880.

The Shakespeare Expositor. Thomas Keightley. London: J. Russell Smith. 1867.

Shakespeare's Scholar. Being Historical and Critical Studies of His Text, Characters and Commentators, etc. Richard Grant White. New York. 1854.

FICTION RELATING TO SHAKESPEARE.

The Shakespeare Novels. The youth of Shakespeare. Shakespeare and his friends. The Secret Passion. R. F. Williams. New York: Burgess, Stringer & Co. 1848.

The youth of Shakespeare, by the author of "Shakespeare and His Friends" (R. F. Williams). Paris: Baudry's European Library. 1839. (Reprint of English Edition.

Falstaff's Letters. By James White. Originally published in 1796 and now reprinted *verbatim et literatim* with notices of the author collected from Charles Lamb, Leigh Hunt, and other contemporaries. London: B. Robson, 43 Cranbourn Street, Leicester Square. 1877.

Tales from Shakespeare. Charles and Mary Lamb (with illustrations). London: Virtue & Co. Late Edition. Another copy with forty engravings. New York: C. S. Francis. 1855.

Vortigern. One of the "Ireland Forgeries," with introduction by W. H. Ireland. London: Joseph Thomas. 1832. With this work are bound up several Cambridge Prize Exercises and Tales, one Young Pastor's Guide—sermon preached at Cambridge 1835. London. 1835.

Rhapsodies. W. H. Ireland, author of the Shakesperian MSS., etc., etc. London: Printed by D. N. Shury, Berwick Street, Soho. 1803. Portrait of W. H. Ireland.

The Glyptic, or Musee Fusee Glyptic. A scrap-book of jottings from Stratford-on-Avon and elsewhere, with an attempt at description of Henry Jones' museum. John W. Jarvis. With wood-cuts, some by Bewick. London: John Russell Smith. 1875.

Bacon versus Shakespeare. A plea for the defendant. Thomas D. King. Montreal: Lovell. 1875.

On the alleged resemblance between Shakespeare and Bacon. London: Field & True. 1888.

Bacon and Shakespeare. An Inquiry Touching Players, Play Houses, and Play Writers in the days of Elizabeth. William Henry Smith. London: John Russell Smith. 1857.

Annabal Caro. Commento di Ser Agresto Da Fricalbold, etc.

"This little volume has some value for the sake of the sentence on its title page, in the handwriting of J. O. Halliwell, the distinguished Shakespeare scholar." "See Shakespeare's autograph under the front edge of cover. I believe the forgery was once puffed and sold for a considerable sum."—"J. O. H."

"I have removed from the front edge of the cover the feigned autograph of which Mr. Halliwell speaks, and have placed it where it is now to be seen. It is an example of the many attempts which from time to time have been made to imitate on fly-leaves and elsewhere the signature of Shakespeare. As to the book itself, Brunet gives its title among the productions of Annabal Caro (1557-1566), and says of it that it is 'un ouvrage fort licencieux!' If this be the case it is as well that the language in which it is written is comparatively unknown."

"H. S., 10 Trinity Square, Toronto."

The imprint on the title page of this volume has been carefully erased.

Gervaise Babington on Genesis, A.D. 1569, with reputed autograph of Shakespeare.

The Sonnets of Shakespeare. A *fac simile* in photo-lithography, from the copy in the British Museum by Charles Praetorius, photographer to the British Museum, etc., etc., with an introduction by Thomas Tyler, M.A., of the University of London, etc., etc. London: Published by C. Praetorius.

The *fac-simile* title page in this work reads as follows: "Shake-Speare's Sonnets, never before imprinted. At London, by C. Eld for T. T., and are to be solde by John Wright, dwelling at Christ Church, Gate, 1609." Then on the next leaf we have, all in small capitals, the unfortunate inscription, of "T. T." which has mystified so many people and led to so much troublesome unedifying discussion: "To the onlie Begetter of these Insuing Sonnets, Mr. W. H., all Happinesse, and That Eternitie promised by Our Ever-Living Poet, wisheth the well-wishing adventurer in setting forth 'T. T." The introduction prefixed to this *fac-simile* work embraces brief discussions on the following subjects:—1. New Aspect of Sonnet Questions; 2. The Dedication; 3. William Herbert; 4. Chronology of the Sonnets; 5. Shakespeare and Southampton! 6. The Bridal Poet; 7. The Dark Lady; 8. Editions of Sonnets in 1609 and 1640; 9. Criticism of the Text; 10. Interpretation of some Passages; 11. Division and Grouping; 12. A Lover's Complaint.

BIOGRAPHIES.

Shakespeare and his times. Nathan Drake. Paris: Boudry. 1838. Reprint.

Memorials of Shakespeare, with notes by Nathan Drake. London: H. Colburn. 1828.

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Noontide Leisure, etc., including a Tale of the days of Shakespeare. Nathan Drake. London: Cadell. 1824. 2 vols., 8vo.

History of the Shakespeare Memorial. Stratford-on-Avon. London: Cassell & Co. 1877.

Second Edition of the same. 1882.

Inauguration of the Shakespeare Memorial Theatre at Stratford-on-Avon. 1879. Reprinted from Stratford Herald.

Shakespeare: His Birth-place, Home and Grave. Rev. J. M. Jephson. London: Reeve & Co. 1864. (Numerous photographic illustrations).

All about Shakespeare, with numerous illustrations, by H. FitzCook and Thomas Gilks. London: Henry Lea. 1864. Bound up with this: (1) Shakespeare (a Biography) by Thomas de Quincy. Edinburgh: A. & C. Black. 1864. (2) Sermon preached at Stratford-on-Avon on Sunday, April 24th, 1864, by Charles Wordsworth, D.C.L., Bishop of St. Andrew's. London: Smith, Eldon & Co. 1864.

Bible Truths, with Shakespearian Parallels. (Anonymous). London: Whittaker & Co. 1862.

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